



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTE.—The ideal meant is the personal one held by the pupil.

2. The greater the ideal the more useful it is to humanity; the more knowledge, reason, discipline, interest, it demands for realization.

3. The needs of society determine the work of the school. Put that into the school which society should have for its improvement.

4. The predominant need of society is character expressed in terms of citizenship.

5. The end and aim of citizenship is ideal community life.

6. The school should be an organization of ideal community life, in which every pupil is a citizen, or is becoming one.

7. The teacher is the organizer of the best society, and the creator of a healthy, normal, moral public opinion.

8. The nature and capacity of the pupil determine his personal relationship to the community (school) of which he is a member. Citizenship develops the best, all the best, and only the best in the child.

9. Knowledge is absolutely essential to the development of the citizen and the progress of the community.

10. The highest and most persistent incentive to learning, under the direction of an efficient organizer of society, is the desire to help others.

11. Every ideal determines the knowledge needed to realize it. The knowledge necessary to realize community life is the broadest, deepest, most comprehensive.

12. In all the practical work of life, correlation is always the common sense rule. Uncorrelated knowledge is not usable.

VIII. Course of Study: 1. The needs of a growing community life (school grades) is the only proper guide to the selection of subjects of knowledge and skill for the course of study.

2. The spirit of helpfulness is the only righteous incentive to all school work.

3. Ideal community life is always growing in reality and growing in outlook; therefore a true course of study is constantly changing in its adaptation to changing needs and growing ideal.

4. Under this ideal, expression in all its modes is using knowledge for the good of others. Study is preparation for use. Moral power is acquired by using knowledge for the best good of the community.

IX. Concentration: 1. Under the ideal of citizenship and community life, concentration may

be defined as bringing to bear the whole being—personality, originality, research, reason—upon the realization of complete living in the school.

2. Concentration may be enhanced a thousand-fold by unity of purpose on the part of an entire faculty.

3. The study of the needs of community life is infinite in its possibilities. Under self-government, the ideal of society is growth. Anything fixed in method or system is impossible.

4. This ideal demands the closest study of the nature and possibilities of the child.

5. Each child becomes a member of society, a factor in civilization; he is led slowly and steadily to feel and understand his responsibilities as a citizen.

6. Concentration demands correlation. The question of questions is, what is the best knowledge to community life?—thus breaking down the unpedagogical barriers of classification.

7. Concentration is the economy of physical, mental, and moral action. The reason why students in general know so little is that knowledge, and not character, is made the end of education.

Notes on Psychology

NETTIE A. SAWYER

(Fall Quarter)

Statement: "I see" means I am conscious of an image.

Experiment: I experiment with books, hats, pencils, lamps, etc. Only when I am conscious of an image do I see a thing.

Question: Is there a state of consciousness without an image?

Experiment: I recall to memory a face, a saying, an act, a landscape—in every case I have an image—in the case of the saying, there may be more or less images according to circumstances. When I recall some quotation from a poem I simply image the contents of the extract, as in "The day is cold, and dark, and dreary."

When I reason I have images.

Example: I say: "All quadrupeds are four-footed. This animal has four feet, therefore it is a quadruped." Here I have vivid images in both parts. I experiment again with reasoning. I say: "This man has died; that man died. All men I have known have been under a certain age; therefore all men must die." I have images, though different from the above.

Again, I will to do a thing. I decide to talk. I have an image of the sounds of the words, and of the things I am going to talk about. I decide to walk. Here I have an image of the feeling of the ground I tread upon—or an image of the place through which or to which I am going.

I have a strong emotion; am angry with some one; am pleased because of some event; am pained at some sight, sound, etc.

Inference: From the above I infer that there is no state of consciousness without an image; but the nearest to the absence of an image is that state described as "the blues, with nothing to be blue over," or as "happy without a cause." In every case, however, I have found that these emotions are connected with images in unconscious consciousness.

Question: Is a written word an object? Yes; it has length, breadth, and thickness.

Statement: External causes of images are objects. Therefore a word is an object.

Statement: The external causes that create images are: First, words; second, the things for which words stand.

Question: Do all words call up images?

Experiment: I see written "pencil" and "bleistift." To some the second did not call up images. To me it did, but the French for pencil does not call up an image. By many experiments I infer that words call up images only as we are trained to connect them with that for which they stand.

Question: What kinds of external objects create images in our minds?

Experiment: I find two general kinds—those that make us conscious directly of an image and those that bring to our minds the thing indirectly; that is, symbols and the real things.

Question: What is attention?

Statement: It is the holding of an image under the stimulus of external objects. By repeated experiments I have verified this.

Question: How many modes of attention?

Experiment: I see a boy. Observation here is attention. I hear a bell. Observation here is attention. I smell a flower. Observation here is attention. I touch a ball. Again observation is attention. In each case the object acts directly.

But if I see "boy," I read and do not observe. The same with "bell," etc. Nevertheless I attend. I hold an image under the stimulus of the object which is here a word (written). So reading is a mode of attention.

Again, some one says "bell" to me. I have an image under the stimulus of the spoken word, and this is an external object. The waves of ether are material things. The spoken word is a mode of attention.

Doubt: I have been wanting to use the picture as one of the modes of attention. I have nearly concluded (though not positively) that the picture does not deserve a place here.

I have experimented with pictures of landscapes. I believe they affect me as objects; that is, I enjoy the immediate scene I am looking at, and not the one the picture represents. I have experimented with pictures of animals with the same results. If I see a cat run after a mouse in a picture, it is the picture cat and mouse, and not some imaginary animals, which hold my attention.

Question: What is the function of a word?

Experiment: I said "that." It brought no image. I said "red." It brought a faint image. I said "rose." It brought a clearer image. I said "red rose." It brought a clearer image. I said "that red rose." It brought the clearest image so far. I said "that rose is red." It brought the clearest image of all.

At present I infer that the function of a word is not brought out in the isolated word always, but in combination with others. I would say that the function of a word is to create an image, or to combine with other words in doing so. The sentence is the unit, and not the word.

Question: What is the function of language?

Experiment: I listen to English. I understand. I listen to French. I do not understand, because certain sounds do not stand to me for anything—not for the images that are in the mind of the speaker. The function of language must then be to create similar images for those talking and hearing.

Explanation: Colonel Parker uses "attention" in a restricted sense to mean the holding of images under stimulus of external objects. Some authorities give it a wider sense.

Statement: Reading is imaging, and nothing else.

Doubt: I do not yet see this.

Experiment: I find that visual images are in all sentences where I find any images. I find many sentences where there are auditory images—images of smell, taste, and touch. The following has all I believe: "Although this orange has a crinkled skin it smells fresh, and I think will taste sweet."

So far, so good; but in the following sentence

I get no image: "The idea is the content of assertion, and without it assertion is nothing." (From *Hobhouse*, p. 88.)

Question: What is the difference between cursory reading and study?

Expériment: I read the Norse myth about Balder, at first quickly; my aim was to produce the new images as quickly as possible in order to get to the end; to see how the story was coming out. The result was, I did not get the connection of images; that is, I did not hold the first image and let it grow under the influence of the new ones. In studying it I did this, and got one big image in place of a lot of detached ones. I had it in memory by study, not before.

Doubt cleared away: It occurred to me that the reason I had no image in reading the sentence from Hobhouse was because I did not understand it. I began to get an explanation ready and images came immediately. I took the assertions: "The day is dark." "The snow is white." Here the ideas of darkness and whiteness are attached to some very definite thing, and are not intelligible till they are thus attached.

I am quite convinced that all reading for me is at the foundation imaging, and nothing else.

Former statement corrected: I said, "Visual images are in all sentences where I find any images." I do not think this is true. For example, in "The cry was loud," or better, "The noise was loud," I get an image of loudness and noise without seeing anything; it is purely auditory, I believe, and not attached to any visible thing.

Question: What is the fourth kind of attention? Pictures?

Statement: A picture may have the attributes, and many of them, of the thing it represents. It seems to have a double function: to stand for that thing, that is, symbolize it, and to give intrinsic interest on its own account, as suggested above. There seems to be a law that as one increases the other decreases.

Example: As a picture of a bear changes from a colored and fully worked out bear to a mere outline in black on white paper, the intrinsic interest decreases and symbolic interest increases.

We finally come to the map where there is no intrinsic interest, and all is symbolic. I believe the map is the fourth mode of attention, strictly speaking, that is, graphic symbolism by means of lines, and not words, and that the

picture is really a combination of the first and fourth modes.

Question: How do images grow? Follow one in its growth.

Growth of an image: Wild canary. When I was a small child I saw some tiny birds in our currant bushes in a nest. They were naked, had large mouths and eyes. Some one said they were wild canaries. When I went to see them next time they were gone. I associated their going with the word "wild," and thought I had frightened them away. So my first image of a wild canary was a small, naked, flesh-colored, shy bird that built in currant bushes.

Some time later I heard it said that the wild canary and the yellow-bird were the same. My image then changed, the flesh-colored birds changed to yellow ones.

I next saw a yellow summer bird, and my image changed as to size. I got near it and saw some black on head, wings, and tail, and the color image was still more modified.

Only two years ago I heard it and also saw it sing for the first time. My image grew more.

I found in "*Bird Craft*," p. 140, by M. O. Wright, a description and picture. My image was stronger and more exact.

My present image of this particular bird is of a bird larger than a wren and smaller than an English sparrow; a bird which is yellow, with whole top of head black, and wings and tail black, but marked with white; of a shy bird that nests usually in maple trees rather than in currant bushes, and lives about the garden, singing sweetly. My image has grown by observation, by reading, by spoken words, and by pictures.

Question: What is attention?

It is study. It is holding an image and letting it grow.

Statement: You can have no new images. (This applies to adults only.)

Experiment: I see a red apple. I find in examining that my image contains elementary ideas of color and form. By experience I have associated a roundness of form with the apple. This present image is caused by this apple directly, and indirectly by other apples and round forms of past experience. Without the past the present would have absolutely no meaning.

Question: How do images grow?

Experiment: I recall the growth of bird image, before given. At first my image of the color was that of flesh-color. Some one

said the canary was yellow. This word "yellow" creates an image in my mind. When I heard this said, I discarded the flesh-color, and connected the image of yellow with the image of form which belonged to my first image, and I had a new image. My image had grown by expansion. This is a synthesis of images.

Experiment: I see a certain design for the first time just now. At first I had only a general image—I mean the details were not worked out. I saw that it was a conventional design, made of leaves and flowers; that was about all. By holding this general image the details come. I see that the leaves are larger than the flowers; that the leaves are long and slender; that they curve upward in a graceful way. I see that the flower is round, and of a lighter color than the leaves. In other words, my first image has worked itself out clear. I have analyzed my first image by concentration.

I infer, therefore, that images grow by synthesis and by analysis; or, in other words, by concentration and expansion.

Question: What is the difference between a vague image and strong image?

Experiment: I think of the cardinal grosbeak. I know about how long it is, what color it is, what shape its head is, etc.; yet I have never seen one, but have only read about it. My image is not definite, I know, because I think every new red bird I see if of this length may be a cardinal grosbeak. My image is vague.

Two years ago I saw the scarlet tanager for the first time. I had walked five miles hoping to see it; so when it appeared in the woods I observed it most carefully, noting its exact shade, its length, the arch of its neck, the amount of black on wings and tail, its song, its flight, etc. I have a very vivid image of it, for I looked at it again and again, following it as far as I could. This is a strong image.

When I compare my images of the cardinal grosbeak and the scarlet tanager they are utterly unlike. The strong one corresponds in detail with the real bird. The other does not.

Statement: A strong image has many elementary ideas corresponding to the attributes of the thing imaged.

Question: What is the relation of expansion to concentration? Can one be without the other?

Experiment: In the design mentioned before, when I noticed the shape of leaves, flowers, etc.,

I must at the same time unite these separate images, otherwise it would not be a design in my mind, but only a lot of isolated images. This process is called concentration, merely because this seems to be the more permanent process, for I really have a unit in mind even when I look at its different parts.

In the case of expansion given above, there was concentration. Example: When I change the flesh-color for the yellow color, I first concentrate my mind on the color of my first bird, leaving out of consideration its size, form, etc. I must do this before I can replace the flesh-color by yellow. Again, as before, the name is given merely to designate the prevailing process involved.

I infer there is no concentration without expansion, and *vice versa*.

Question: Upon what does the value of reading depend?

Statement: Upon the clearness of images it brings from our past experiences.

Question: What is the difference between an object and a picture?

Answer: What is the difference between a real bear and a picture? And the mere outline?

The real bear has all the attributes of itself. The outline has a very few attributes; the picture more than the outline and less than the bear.

Statement: Pictures are universal language, because the elementary ideas are in the minds of all people; that is, they call up images to all.

Sculpture has more attributes than pictures. Colored picture has more than black and white.

Statement: Holding of images has an important place in all growth.

Question: What is the great natural means of holding images?

Colonel Parker explained it as motor-discharge.

For example, if I see an apple, a sight sensation passes along the nerves to the sensory center. This current disturbs the equilibrium of the nervous matter. There is an excitement, a disturbance which must be quieted. The only way it can be done is to let the outgoing nerves carry it off. There is a mysterious connection between the brain-cells and the mind. At any rate, the excitement of certain brain-cells is accompanied by certain mental images. Each time a brain-center disposes of this dis-

turbance in a certain way, the more apt it is to do the same again, and thus bring again the corresponding mental image. It is only by means of this constant disturbing and quieting of the brain-cells that they grow, and thus that the corresponding images develop.

Question: Can you do anything without first imaging it?

Answer: I think not. That is, you must have imaged it once. It may be automatic now.

Question: How are images held?

Answer: By expression only. This is simply analogous with the motor-discharge.

Statement: The fundamental modes of expression are—

1. Gesture.
2. Voice without speech. (Expresses emotion.)
3. Speech.
4. Music.
5. Manual training.
6. Modeling.
7. Coloring.
8. Writing.

Statement: All expression has for its function the holding of images; that is, the intellectual side.

Statement: A strong image tends to find expression in self-activity.

Statement: The distinction between strong and vivid images is, that the vivid are colored by emotion.

Question: What mode of expression develops consciousness most? I shall have to think more before I answer this.

Question: Has each mode of expression a

physical reaction? Does each mode of expression react on consciousness?

Answer: Yes. For example, in modeling an ear of corn from nature, I first get the image, then use my hands to objectify it. While doing so my hands get the power to respond more readily another time. Then conversely the work with the hands helps me to get more perfect images.

Question: What does exercise of all the modes of expression give?

Answer: A fully rounded development.

Question: What is the moral function of modes of expression?

Answer: I should say to create genuine feeling and avoid sentimentalism; that is, to connect proper action with feeling and thought.

Question: To what do we give attention?

Subjects of attention: 1. Geography, earth's present surface.

2. Geology, causes of present surface.
3. Mineralogy, composition of surface.
4. Meteorology.
5. Physics.
6. Chemistry.
7. History.
 - a. Anthropology.
 - b. Physiology.
 - c. Psychology.
 - d. Sociology.
 - e. Archæology.
 - f. Philology.
8. Biology.
 - a. Plant-life.
 - b. Animal-life.

All these subjects of attention are related.